

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

Н. АМАНИ
ТЕМА СЪ ВАРІАЦІЯМИ
ДЛЯ ФОРТЕПІАНО
СОЧ. 3

N. AMANI
TEMA CON VARIAZIONI
POUR PIANO
OP. 3

1901
2249

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.

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à Madame
Marie Benoîs Efron.

Thema con Variazioni

pour

Piano

par

N. A. M. A. N. I.

OP. 3.

Pr. $\frac{M. 1.60}{R. 60}$

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M. P. BELAÏEFF, LEIPZIG.

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2249.

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CLASSICAL
SHELF

Tema con Variazioni.

N. Amani, Op. 3.

Andantino semplice. ♩ = 60.

PIANO.

mp

mf

p

poco rit.

Variazione I.
Vivo. ♩ = 96.

sempre legato

p

poco rit.

a tempo

cresc.

mf

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, often grouped with slurs and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Tempo markings include *a tempo*, *poco riten.*, and *rit.* (ritardando). The piece concludes with a final *pp* marking and a double bar line.

8 *f* *dim.*

8 *p* *leggiere*

8 *poco riten.* *pp*

8 *rit.* *a tempo* *p*

8 *f* *rit.*

8 *sf* *dim.* *mf* *rit.*

8 *a tempo* *p* *dim.* *pp*

Variazione II.
Andante non troppo. ♩ = 56.

The musical score for Variation II is written in 9/8 time with a tempo marking of "Andante non troppo" and a metronome indication of ♩ = 56. The key signature has three flats (B-flat, E-flat, A-flat). The score is organized into six systems, each containing a piano (p) and grand (g) staff.

- System 1:** The piano part begins with a *p legato* marking. The grand staff features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.
- System 2:** Continues the melodic and harmonic development. Dynamics include *p* and *mf*.
- System 3:** Features a first ending marked with a repeat sign and a first ending bracket. Dynamics include *p*, *mf*, and *f*.
- System 4:** Includes a second ending marked with a repeat sign and a second ending bracket. Dynamics include *f*, *rit. dim.*, and *pa tempo*.
- System 5:** Continues the piece with a first ending marked with a repeat sign and a first ending bracket. Dynamics include *mf* and *p*.
- System 6:** The final system, featuring a first ending marked with a repeat sign and a first ending bracket. Dynamics include *p rit.* and *rit.*.

Variatione III.
Moderato. ♩ = 72.

f
risoluto

cresc molto
sf
sempre ff

poco rit. *mf*

mf *sf* *ff*

rit.
pesante *ff*

mf
poco rit.

2249

Variazione IV.
Presto. ♩ = 200.

The musical score for Variation IV is written in 6/8 time with a tempo of Presto (♩ = 200). The key signature has three flats (B-flat, E-flat, A-flat). The score consists of six systems, each with a piano (left) and right-hand staff. Dynamics include *p*, *cresc.*, *mf*, *f*, *sf*, *pp*, and *leggerissimo*. Articulation includes accents (^) and slurs. Some measures are marked with an '8' and a dashed line, indicating eighth notes. The piece concludes with a final measure in the right hand.

senza Ped.

Variation V.
Moderato e tranquillo. ♩ = 52.

quasi Arpa

p *mf*

l'accompagnamento sempre molto legato

cresc. *sf* *dim.* *mf*

cresc. *f* *p*

f appassionato

Più mosso.

f agitato *ff* *rit.* *mf*

mf *rit. dim.*

pp *m.d.* *rit.* *m.g.*

Variazione VI.
Tempo di Valse. (Allegretto.) ♩ : 144.

mp

poco rit. *mf*



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords. A *cresc.* (crescendo) marking is present in the third measure.



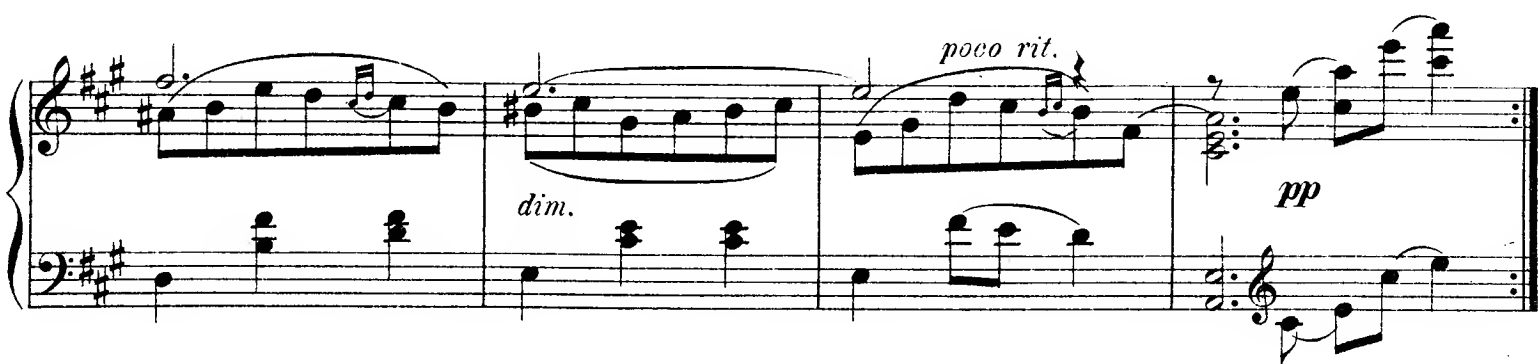
Second system of musical notation. The treble staff continues the melodic line. The bass staff has chords and rests. A forte *f* dynamic marking appears in the third measure.



Third system of musical notation. The treble staff has a melodic line. The bass staff has chords and rests. A piano *p* dynamic marking is in the second measure. The instruction *ben marcare il tema (h)* is written above the treble staff in the third measure.



Fourth system of musical notation. The treble staff has a melodic line. The bass staff has chords and rests. A *cresc.* (crescendo) marking is in the fourth measure.



Fifth system of musical notation. The treble staff has a melodic line. The bass staff has chords and rests. A *dim.* (diminuendo) marking is in the second measure. A *poco rit.* (poco ritardando) marking is in the third measure. The system ends with a *pp* (pianissimo) dynamic marking and a repeat sign.

Variazione VII.
Andantino. ♩ = 60

The musical score for Variation VII is written for piano and violin in 3/4 time, key of A major (three sharps). The tempo is Andantino, with a quarter note equal to 60 beats per minute. The score is organized into five systems, each with a piano staff and a violin staff.

- System 1:** The piano part begins with a piano (*p*) dynamic and features a triplet of eighth notes. The violin part has a triplet of eighth notes.
- System 2:** The piano part continues with a mezzo-forte (*mf*) dynamic. The violin part includes a trill and a triplet of eighth notes.
- System 3:** The piano part starts with a piano (*p*) dynamic. The violin part features a trill and a triplet of eighth notes.
- System 4:** The piano part begins with a pianissimo (*pp*) dynamic, followed by a piano (*p*) dynamic. The violin part has a triplet of eighth notes.
- System 5:** The piano part starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The violin part includes an 8-measure rest and a triplet of eighth notes.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

- System 1:** Features a triplet in the treble staff and the word *dolce* in the middle of the system.
- System 2:** Includes the marking *cresc.* in the treble staff and *p* in the bass staff.
- System 3:** Includes the marking *f* in the treble staff, *agitato* in the middle, and *cresc.* in the bass staff.
- System 4:** Includes the marking *rit.* in the treble staff, *appassionato* in the middle, and *f ff* in the bass staff.
- System 5:** Includes the marking *pp* in the treble staff and a triplet in the middle.
- System 6:** Includes the marking *rit.* in the treble staff.

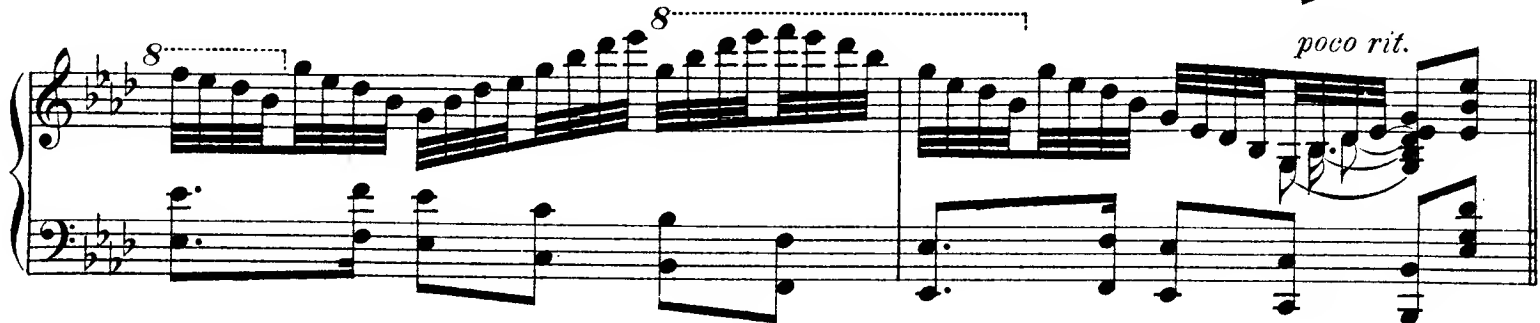
p *cresc.* *f* *a piacere* *più f*

loco *cresc.* *f* *allargando*

la melodia con forza, quasi Cello *p* *rit.* *pp*

Variazione VIII e Finale.
Allegro moderato. ♩ = 104.

risoluto *f* *p* *f*

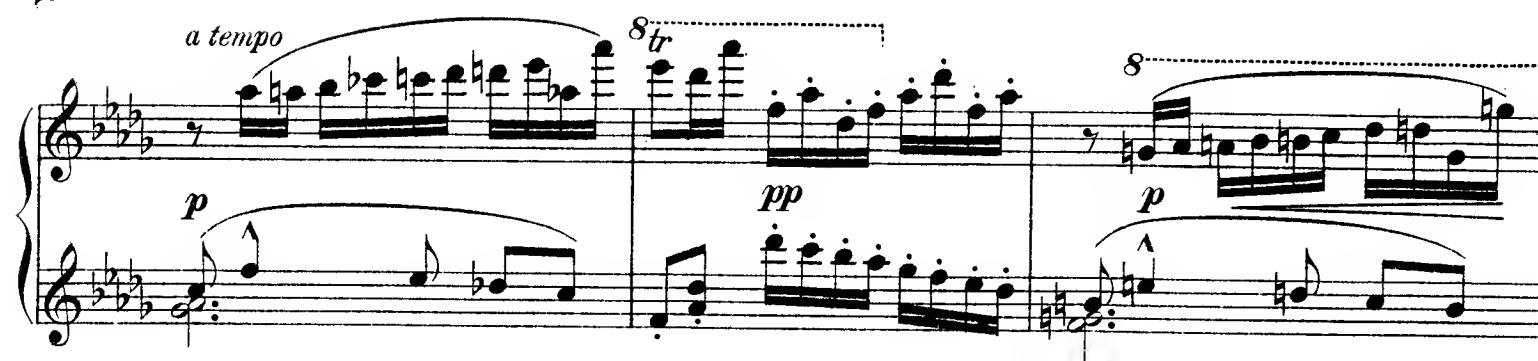


Alla Polacca.

This musical score is for a piece titled "Alla Polacca" in 3/4 time. It is written for piano and features a variety of dynamic markings and trills. The score is organized into six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The piece begins with a forte (*f*) dynamic and includes several trills marked with an "8" and a dotted line. A piano (*p*) section is marked "legg." (leggiero) in the third system. The score concludes with a mezzo-forte (*mf*) dynamic. The notation includes many beamed sixteenth and thirty-second notes, creating a lively and rhythmic feel.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a piano (*p*) dynamic marking. The second system features a mezzo-forte (*mf*) dynamic marking. The third system includes an *8* (octave) marking above the treble staff. The fourth system contains a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a *leggero* (light) instruction. The fifth system includes a *cresc.* (crescendo) instruction. The sixth system features a forte (*f*) dynamic marking, a *dim.* (diminuendo) instruction, and a *poco rit.* (slightly ritardando) instruction. The notation also includes various articulation marks such as trills (*tr*) and slurs.



First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The tempo is marked *a tempo*. The first measure of the top staff has an 8-measure trill (8tr) indicated by a bracket. The first measure of the bottom staff is marked *p*. The second measure of the top staff is marked *pp*. The third measure of the top staff is marked *p*.



Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first measure of the top staff has an 8-measure trill (8tr) indicated by a bracket. The first measure of the bottom staff is marked *pp*. The second measure of the top staff is marked *mf* and *cresc.*. The third measure of the top staff is marked *tr*. The fourth measure of the top staff is marked *tr*.



Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first measure of the top staff has an 8-measure trill (8tr) indicated by a bracket. The first measure of the bottom staff is marked *f*. The second measure of the bottom staff is marked *f* and *cresc.*. The third measure of the bottom staff is marked *f* and *cresc.*. The fourth measure of the bottom staff is marked *f* and *cresc.*.



Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first measure of the top staff is marked *a tempo*. The first measure of the bottom staff is marked *mf*. The second measure of the bottom staff is marked *rit.*. The third measure of the bottom staff is marked *mf*. The fourth measure of the bottom staff is marked *mf*.



Fifth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first measure of the top staff has an 8-measure trill (8tr) indicated by a bracket. The first measure of the bottom staff is marked *mf*. The second measure of the bottom staff is marked *mf*. The third measure of the bottom staff is marked *mf*. The fourth measure of the bottom staff is marked *mf*.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly detailed, featuring numerous eighth and sixteenth notes, often beamed together in groups. Dynamic markings such as *f* (forte), *sf* (sforzando), and *p legg.* (piano leggiero) are used throughout. Articulation marks, including slurs and accents, are present. Some measures are marked with an '8' and a dashed line, possibly indicating a repeat or a specific rhythmic pattern. The overall style is characteristic of 19th-century piano literature.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. Dynamics are indicated by *sf*, *f*, *mp*, and *f*. Performance instructions include *rit.*, *cresc.*, *rfz*, and *marcare la sinistra*. There are also markings for eighth notes (*8*) and a measure rest (*7*). The notation is complex, with many beamed notes and chords.

8 *sf* *f*

mp *cresc.* 8

rit. *f* 8

rfz *marcare la sinistra* 8

8

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The notation is dense, featuring many beamed notes, slurs, and dynamic markings. The key signature is B-flat major (two flats). The tempo and style are indicated by the text 'sempre ffe con bravura' at the beginning. Other markings include 'rit.' (ritardando), 'pesante' (heavy), 'sf' (sforzando), 'ff' (fortissimo), and 'ffz' (fortissimo with accent). There are also markings for 'string.' (string) and '8' (octave). The notation is written in a style typical of the 19th century, with some variations in note heads and stems. The page is numbered '1' in the bottom right corner.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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No. 5. Novellette —.80 —.30		No. 3. Intermezzo —.60 —.25		No. 3, en Ut # —.60 —.25		No. 2. Ala Mazurka (Kujawiak). —.80 —.30	
Op. 10. 4 Morceaux. Complet 2.—.70		No. 4. Improptu —.60 —.25		No. 4, en Ré —.40 —.15		No. 3. Berceuse (Kolysanka). —.40 —.15	
Séparément.		Op. 8. 2 Préludes. Complet. 1.—.35		Op. 13. 2 Improptus. Complet 1.80 —.65		No. 4. Mazurka (Mazurek). —.80 —.30	
No. 1. Petites Variations. 1.20 —.45		Séparément.		Séparément.		Op. 24. Etude de concert en fa # 1.40 —.50	
No. 2. Valse —.60 —.25		No. 1. Mi —.40 —.15		No. 1. La b 1.40 —.50		Op. 25. 2 Etudes - Fantaisies.	
No. 3. Intermezzo —.80 —.30		No. 2. Ré b —.60 —.25		No. 2. Sol b —.80 —.30		Complet 2.—.70	
No. 4. Canzona —.80 —.30		Op. 9. Miniatures. Complet. 1.60 —.60		Op. 14. Sur mer. Etude . . 1.60 —.60		Séparément.	
A. N. Alpheraky.		Séparément.		Op. 16. Valse-Improptu. . . 1.60 —.60		No. 1. sol 1.20 —.45	
Op. 25. 3 Morceaux. Complet 1.40 —.50		No. 1. Fugnette —.40 —.15		Op. 17. Préludes.		No. 2. mi b 1.20 —.45	
Séparément.		No. 2. Mazurka —.60 —.25		Cahier I. Complet. . . . 2.—.70		Op. 27. 10 Moments lyriques.	
No. 1. Introduction. . . . —.60 —.25		No. 3. Valse. Ré —.60 —.25		Séparément.		Cahier I. No. 1. Mi b. No. 2.	
No. 2. Mazurka —.60 —.25		Op. 10. Prélude —.60 —.25		No. 1. Ut —.40 —.15		Sol #. No. 3. Si. No. 4. Mi.	
No. 3. Sérénade levantine —.60 —.25		Op. 11. Valse et Etude. Complet 1.40 —.50		No. 2. la —.80 —.30		No. 5. Sol 1.40 —.50	
Op. 27. 3 Morceaux. Complet 1.40 —.50		Séparément.		No. 3. Sol —.40 —.15		Cahier II. No. 6. Ré. No. 7.	
Séparément.		No. 1. Improptu —.60 —.25		No. 4. mi —.80 —.30		Sol. No. 8. Mi b. No. 9. Do.	
No. 1. Mazurka. ut. . . . —.80 —.30		No. 2. Valse. fa —.60 —.25		No. 5. Ré —.80 —.30		No. 10. Fa 1.40 —.50	
No. 2. Mazurka. sol . . . —.60 —.25		Op. 12. Nocturne —.80 —.80		No. 6. si —.60 —.25		Op. 28. Improptu (en Si) . 1.—.35	
No. 3. Valse. Mi b —.80 —.30		Op. 13. Improptu et Valse.		Cahier II. Complet . . . 2.—.70		Op. 29. 2 Etudes. Complet . 1.40 —.50	
Op. 29. 3 Morceaux. Complet 1.40 —.50		Complet 1.20 —.45		Séparément.		Séparément.	
Séparément.		Op. 3. Tema con Variazioni . 1.60 —.60		No. 1. en Ré —.80 —.30		No. 1. en Ré —.80 —.30	
No. 1. Duo —.60 —.25		Op. 4. Suite. Complet . . . 1.60 —.60		No. 2. en La —.80 —.30		No. 2. en La —.80 —.30	
No. 2. Scherzo —.60 —.25		Séparément.		Op. 31. 2 ^{me} Suite polonaise (en La). Complet . . . 3.— 1.05		Séparément.	
No. 3. Valse —.80 —.30		No. 1. Prélude —.40 —.15		Séparément.		Op. 32. Suite lyrique . . . 2.—.70	
Op. 30. 3 Morceaux. Complet 1.20 —.45		No. 2. Minuetto —.80 —.30		No. 7. La —.80 —.30		Op. 33. 2 Fragments caractéristiques —.80 —.30	
Séparément.		No. 3. Gigue —.60 —.25		No. 8. fa # —.40 —.15		Op. 34. Ballade (en forme de Variations) 1.60 —.60	
No. 1. Etude. Sol b —.40 —.15		No. 4. Gavotte —.80 —.30		No. 9. Mi —.40 —.15		Op. 35. 3 Mazourkas. Complet 1.40 —.50	
No. 2. Menuet. ut —.60 —.25		Op. 5. 2 Valses. Complet . 1.—.35		No. 10. ut # —.40 —.15		Séparément.	
No. 3. Etude. Fa —.60 —.25		Séparément.		No. 11. Si —.60 —.25		No. 1, en La b —.80 —.30	
Nicolas Artoiboucheff.		No. 1. Valse triste . . . —.60 —.25		No. 12. sol # —.80 —.30		No. 2, en do —.60 —.25	
Op. 3. 2 Mazurkas. Complet 1.60 —.60		No. 2. Valse gracieuse. —.60 —.25		Cahier III. Complet . . . 2.—.70		No. 3, en Mi b —.60 —.25	
Séparément.		Op. 7. 4 Pièces caractéristiques.		Séparément.			
No. 1. mi b —.80 —.30		Complet 1.40 —.50		No. 13. Fa # —.60 —.25			
No. 2. La b 1.20 —.45		Séparément.		No. 14. mi b —.40 —.15			
Op. 7. 2 Morceaux. Complet 1.20 —.45		No. 1. Souvenir lointain. —.60 —.25		No. 15. Ré b —.80 —.30			
Séparément.		No. 2. Orientale —.60 —.25		No. 16. si b —.60 —.25			
No. 1. Valse —.60 —.25		No. 3. Elégie —.60 —.25		No. 17. La b —.60 —.25			
No. 2. Mazurka —.60 —.25		No. 4. La pièce de maman. —.60 —.25		No. 18. (Memento mori.) fa —.60 —.25			
		Op. 8. Préludes 1.—.35					